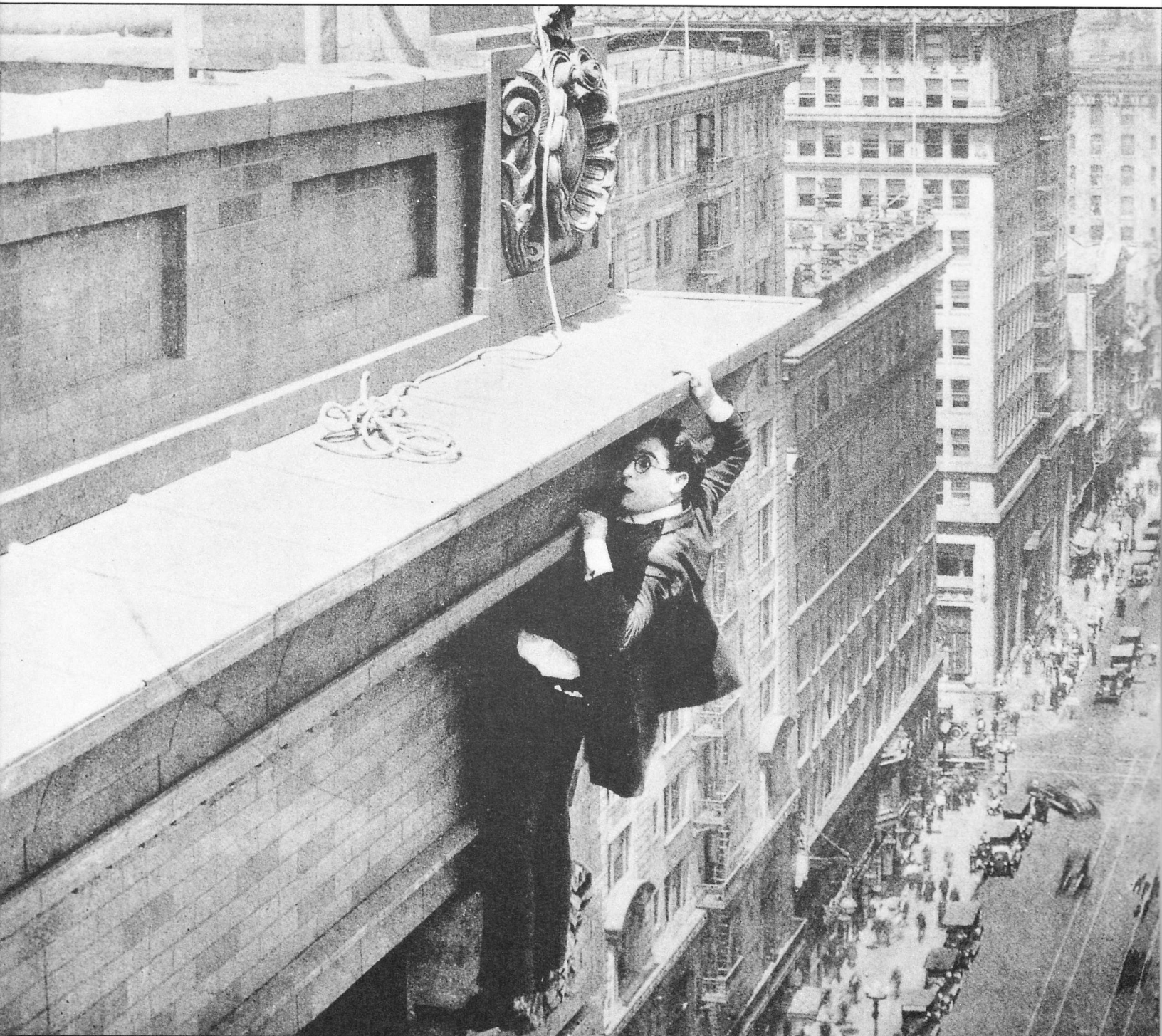




ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

APRIL/MAY 1995



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Photo: Harold Lloyd in "Safety Last" (Fred Newmeyer, 1923).

MEMBER,
INTERNATIONAL FEDERATION
OF FILM ARCHIVES

FROM THE DIRECTOR



This year's Festival of Preservation takes place at the same time that the International Federation of Film Archives (FIAF) is holding its annual Congress in Los Angeles. Bringing together the leadership from virtually all the world's public archives to mark the Centennial of Cinema, the Congress will be a moment for stock-taking: what have we accomplished collectively to date to save the first hundred years of international cinema and what still remains to be done? The Congress is also an occasion to look to the future: what will be the role for the world's film archives in the century to come?

Now in its seventh year, UCLA's Festival of Preservation has served annually as a moment for us to take stock of our achievements and challenges as well. It is an occasion to give thanks to our partners in preservation—the foundations, government agencies, industry leaders and philanthropic individuals who have joined with the Archive in the race against time to rescue this century's moving image heritage. Looking over the work completed during the past year to be screened at the Festival and reading through the list of films preserved at UCLA during the past two decades, it would seem appropriate to celebrate the solid accomplishments of a dedicated staff and the unwavering commitment of the University administration.

But celebrations are hard to carry out in the face of all that remains to be done. While we are proud of the thirty hours of newsreels rescued with the help of the National Endowment for the Humanities, we still do not know how we will save thousands of hours of endangered footage still in the vaults. While we recognize the historic role in support of preservation played by the National Endowment for the Arts, we are confounded by recent cuts in the grants program. While we are delighted that the preservation cause is now understood by the industry, the arts community and the general public, the fact still remains that the scope of the challenge far surpasses our limited means. Every time that a member of the Archive staff opens a film can to discover a motion picture turned to dust, there is the unshakeable realization that, for all of our efforts, part of the legacy of the first hundred years is gone forever.

Happily, in the face of these daunting challenges, we are not alone. Through FIAF we collaborate with colleagues around the world. Through such entities as the Film Foundation, we reach out to the media industry. And, through the Festival of Preservation, we continue to expand our network of friends not only in the Los Angeles community but internationally. This year, for example, we are pleased to present part of the "Lumiere Project"—a wonderful example of European archives banding together to restore an extraordinary array of films.

The most compelling case for preservation continues to be made when audiences experience the joys of a beautiful print projected on a big screen as it was originally meant to be seen and come to realize the tragedy of what might have been lost. So enjoy the results of our preservation efforts, but also reflect on the question of where to go from here. The first hundred years of film may be nearly finished, but the challenge of preservation is not. We need your continued support.

Robert Rosen
Director

1995 FESTIVAL OF PRESERVATION



Gary Cooper stars in "Meet John Doe" (Capra, 1941).

by Donna Ross

Sherlock Holmes can't hold a candle to the sleuths who are restoring some of the movies that made the Arthur Conan Doyle detective a cinematic legend. UCLA film preservationists have scoured archives around the world looking for clues to solve the mystery of the missing footage as they prepare for the Seventh Annual Festival of Preservation from April 6 to May 4.

In addition to the Sherlock Holmes titles "The Woman in Green" (1945) and "The Pearl of Death" (1944) to be screened April 23, this year's Festival offers audiences a balance of historical epics and contemporary classics. The costume dramas are highlighted by the Festival's opening "A Man For All Seasons" (Fred Zinnemann, 1965), the biopic that won this year's Best Supporting Actor nominee Paul Scofield the Academy Award as Best Actor in 1965 for his portrayal of Sir Thomas More. "A Man For All Seasons" also garnered Academy Awards for Best Picture, Best Director, Best Cinematography and Best Costume. With support from Sony Pictures Entertainment, new picture and track negatives were struck to replace existing prints that were beginning to fade and show signs of wear. A silent period piece, "The Bright Shawl" (John S. Robertson, 1923), which screens April 7, had been considered to be a lost film. Set in Cuba in the middle 1800s, it stars

two of the silent era's biggest draws, Richard Barthelmess and Dorothy Gish, plus future sound stars William Powell, Mary Astor and Edward G. Robinson. "The Bright Shawl" was rescued "in the nick of time," according to Preservation Officer Robert Gitt, and a new 35mm print created from two badly deteriorating 16mm prints. The Festival's historical tribute wraps up with a special version of "My Darling Clementine" (John Ford, 1946), which is believed to be the closest to the director's original intent. A comparison of excerpts of the restored version and the standard release version will be held at the conclusion of the film, prior to "Frontier Marshall," which also chronicles the Wyatt Earp legend.

The Festival offers a counterpoint to these costume dramas with a variety of films which capture their own times, such as a beautifully restored print of Frank Capra's "Meet John Doe" (1941). Long in the public domain with inferior quality prints, restoration of the Gary Cooper/Barbara Stanwyck social drama, which screens April 8, was co-sponsored by the Stanford Theatre Foundation. The boy next door of the 1920s, Harold Lloyd, is up to plenty of mischief in his famous comedy thrillfest "Safety Last" (Fred Newmeyer and Sam Taylor, 1923). Bing Crosby crooned his way into the

hearts of 1930s America in films like "Too Much Harmony" (A. Edward Sutherland, 1933); and "Murder at the Vanities" (Mitchell Leisen, 1934) gives audiences a taste of the Great White Way during the Depression era.

For the past seven years, the Festival of Preservation has offered the Archive an opportunity to showcase its expertise. Preparing for this year's event proved particularly exciting—and challenging—for the Archive's preservation team, since it coincides with the annual Congress of FIAF (the International Federation of Film Archives). Archivists from some 30 countries will be on hand to attend Festival events the week of April 23-30. Talk about peer pressure!

The anticipated FIAF presence did influence the selection of films scheduled for the Festival, Robert Gitt said, and demonstrates the highly collaborative nature of film preservation and restoration. One Festival program, in particular, emphasizes that collaborative spirit, not to mention the puzzle-solving skills of the preservationists. The restoration of "The Better 'Ole" (Charles Reisner, 1926) starring Sydney Chaplin and based on the famous World War I cartoons of Bruce Bairnsfather, was aided by archives in the United States (Library of Congress), Italy, Spain and the Czech Republic, Warner Bros. Studios, and even a group of private record collectors who held the original disks on which the soundtrack was recorded. Cross-town rival USC got into the act, providing script materials to help insure continuity in piecing together the puzzle. With government support coming from the National Endowment for the Arts, the project reflects true multinational and multi-source cooperation. UCLA's "The Better 'Ole" restores nearly half an hour of footage missing from the Library of Congress print, giving audiences the benefit of a film print whose quality is unsurpassed. Completing the two-and-a-half-hour pro-



"Murder at the Vanities" (Mitchell Leisen, 1934).

gram (originally conceived as the Second Vitaphone Program) are musical shorts showcasing the talents of some of the early sound era's most popular entertainers—George Jessel, Willie and Eugene Howard, and Elsie Janis. Possibly the program's most significant performer is Al Jolson, whose spoken lines number nearly as many as those he spoke in "The Jazz Singer." This fact prompted Warner Bros. to withdraw the Vitaphone short from circulation to avoid competition with the famous singer's first feature-length film appearance the following year.

In conjunction with the FIAF Congress, the Festival will pay tribute to the activities of Project Lumiere, a multinational preservation coalition of European film archives. Titles to be screened include famous classics such as "The Cabinet of Doctor Caligari" (Robert Wiene, 1919) and "Cabiria" (Giovanni Pastrone, 1914), as well as more obscure titles such as Abel Gance's "Mater Dolorosa" (1917) and excerpts of titles by French-born Alfred Machin, Europe's first filmmaker. Other Project Lumiere titles include "The Golden Man" (Sandor aka Alexander Korda, 1918), "Quo Vadis" (Enrico Guazzoni, 1913), "The Tortured Woman" (Robert Wiene, 1928) and a series of Danish silent films.

Live action shorts including jazz performances featuring Gus Arnheim, the Mound City Blue Blowers, Hazel Green and Tal Henry, and animated shorts from George Pal complement the feature films. The Hearst Metrotone News collection is featured in "The 1930s: Prelude to War" screening on April 11. Funded by the National Endowment for the Humanities, the program will include footage of the Spanish Civil War, the Sino-Japanese War and the Italian invasion of Ethiopia.

Television highlights include two editions of the 1959 Pontiac Star Parade's "The Gene Kelly Show," co-presented with the Academy of

Television Arts and Sciences and screened at the Academy Plaza Theater. The hour-long programs were produced with the then brand new technology of color videotape—which still looks great, according to Television Archivist Dan Einstein. The first show features thirteen-year-old Liza Minnelli in her TV debut, and combines 1959 state-of-the-art technology with 1990s technology: black-and-white commercials are reinserted into the commercial-less copy to give viewers a real flashback to the 1950s. Guest stars on the second show are Carol Lawrence and "Singin' in the Rain" co-star Donald O'Connor.

The UCLA-preserved films in the 1995 Festival were funded by a variety of institutions and individuals: the AFI/NEA Film Preservation Program, the National Endowment for the Humanities, American Movie Classics, the Animated Film Society-Hollywood, the Cecil B. DeMille Foundation, the Joseph Drown Foundation, the Film Foundation, Hugh M. Hefner, the Library of Congress, the David and Lucile Packard Foundation, Martin Scorsese, Sony Pictures Entertainment, the Stanford Theatre Foundation and Turner Entertainment Company.

The Festival of Preservation is made possible by the generosity of funding agencies like the California Arts Council and the National Endowment for the Arts. Thanks also go to corporate friends of the Archive who have supported the Festival by contributing a tribute page in this year's catalog: AMC Theaters, American Movie Classics, Cinesite Digital Film Center, Cinetech, Creative Artists Agency, the Walt Disney Company, Hugh M. Hefner, the Hollywood Reporter, NBC, Panavision, Republic Entertainment Inc., Sony Pictures Entertainment, Technicolor, Trimark Entertainment, Turner Entertainment and YCM Laboratories.



"The Cabinet of Dr. Caligari" (Robert Wiene, 1919).



Paul Scofield in "A Man For All Seasons" (Fred Zinnemann, 1966).

ARCHIVE HOSTS SYMPOSIUM ON THE Tashlinesque

by David Pendleton

Frank Tashlin, one of the master writers and directors of 1950s and 1960s Hollywood comedy, is currently being discovered by a new generation of fans. Although he is best known as the director of "The Girl Can't Help It," "Will Success Spoil Rock Hunter?" and eight Jerry Lewis films, recent audiences have absorbed Tashlin's larger-than-life visual style and cartoonish sense of satire through subsequent filmmakers who have emulated him. As part of the Archive's retrospective of the director's films, entitled "Frank Tashlin: The World That Wasn't" (January 19-February 12, 1995), a symposium was held on Saturday, January 28 to discuss director Tashlin's life, work and influence. The program was hosted by Bill Krohn, the Los Angeles correspondent to "Cahiers du Cinéma," whose critics in the 1950s (especially one Jean-Luc Godard) were among the first to champion Tashlin's work.

The afternoon began with a presentation by Jonathan Rosenbaum, film critic for the Chicago "Reader." Mr. Rosenbaum illustrated Tashlin's influence on the European New Wave cinema of the 1960s by showing a series of clips juxtaposing a bit of Tashlin's work with such films as Godard's "Made In USA," Rivette's "Celine and Julie Go Boating" and Bertolucci's "Partner." This open-ended presentation of ideas to define "what is Tashlinesque?" led to a discussion of five strains of Tashlin's influence visible in later filmmakers: a pop-art aesthetic in the use of graphic shape and color; a thematic of sexual hysteria, specifically male terror of female sexuality; a certain "vulgar modernism" of self-referential sight gags and jokey references to other films; finally, and most importantly, a sense of contemporary social satire, especially targeting products, gadgets, fads and trends. In all of these ways, Tashlin's imaginative sense of the absurd was useful for the European avant-garde's purpose of making self-conscious, politicized images. However, Rosenbaum pointed out, Tashlin's own work may have more "moral intelligence" than that of his more overtly political followers, at least for contemporary American audiences.

Next to speak was Peter Bogdanovich, lauded by moderator Krohn as "one of the most important American filmmakers." He was also the only person on the panel who had actually met Frank Tashlin, and so he provided the audience with a portrait of Tashlin, the man. Bogdanovich described Tashlin as tall, patient, bear-like, laid-back, tolerant and casual, a lover of beauty who satirized the ugliness of contemporary culture. He was also melancholy, a side of his personality perhaps best

revealed in his children's books, especially in the character of the "possum that didn't," who seemed to be frowning when he was actually smiling, and vice versa. Bogdanovich acknowledged Tashlin's influence on his own "What's Up, Doc?" and opined that subtle satire was Tashlin's way of imposing his personality on what would otherwise have been standard Hollywood product.

Following Bogdanovich was Howard Prouty, Acquisitions Archivist at the Academy of Motion Picture Arts and Sciences' Margaret Herrick Library. Prouty in turn introduced Jean Deinas, Tashlin's wife from 1967 until his death in 1972. Mrs. Deinas took a bow as Prouty acknowledged her efforts in maintaining Tashlin's papers after his death. Prouty went on to describe Tashlin as a renaissance man of visual comedy, someone who besides directing had worked as a cartoonist and caricaturist, a gag man for Hal Roach, an animator (mostly for Warner Bros., where he specialized in Porky Pig vehicles), a screenwriter and a children's book author, as well as writing and directing for radio and television and dabbling in painting and playwriting. For Prouty, Tashlin's style involved both a look back at silent comedy and a look around at contemporary popular culture, a conclusion seconded by critic and fellow panelist David Ehrenstein, who succinctly placed Tashlin in a tradition of American screen comedy from the silents to the crazy comedy of the Marx Bros. and forward to such contemporary filmmakers as Blake Edwards and Joe Dante. Renowned scholar and UCLA film professor Peter Wollen outlined Tashlin's importance in another vein of visual humor, that of the illustrated book, asserting that Tashlin's work as an illustrator made him worthy of such diverse company as Leger, Posada and Sendak.

The final speaker on the panel was Roger Garcia, the organizer of the complete Tashlin retrospective at the Locarno Film Festival in 1994 and the editor of a companion anthology of essays published by the BFI, a book to which all the members of the panel had contributed. He mentioned discovering Tashlin through the Edinborough Festival in 1973 and the subsequent critical anthology, after which he eagerly awaited the next book on Tashlin. When there still was no follow-up twenty years later, Garcia took it on himself to do his own to help a new generation discover Tashlin. Two audience members then asked the panel to say more about the influence of Tashlin's sexual and cultural politics. CalArts professor Berenice Reynaud pointed out that the all-male panel had slighted the question of Tashlin's thematic of male sexual hysteria which Rosenbaum had raised. UCLA Department of Film and Television graduate student Lisa Kernan asked whether John Waters might



Frank Tashlin.

not also be considered Tashlinesque, especially given his sexual and cultural politics and satiric eye. Rosenbaum enthusiastically agreed to this suggestion and added another name to the list of Tashlinesque (if not necessarily Tashlin-influenced) directors: Russ Meyer.

These questions led to a lively discussion of satire, namely the kind of satirical look at cultural and sexual mores Tashlin specialized in. For instance, if it is generally agreed that Tashlin launched a critique of American masculinity, what kinds of sexual politics did he endorse? When the question of the seemingly very conformist ending of "The Geisha Boy" came up, moderator Krohn pointed out that quite often satirists, going back to Horace, had a conservative streak that manifested itself in a longing to retreat to the simpler ideas of an earlier age. Roger Garcia wondered whether, given Tashlin's irony and Hollywood's interference, one could read any moment in Tashlin's work as a direct message. David Ehrenstein went further, saying that Tashlin fans tend to make arguments about Tashlin drawn from several different films, rather than a reading of one particular film from beginning to end. By the end of the afternoon, the discussion had moved beyond the original parameters of discussing Tashlin's influence to include comments on Tashlin's own work and biographical sketches of the man himself. In painting such a broad canvas, the event managed to encompass the different ranks of Tashlin fans, from the beginner to the devotee, and to cover the spectrum of the director's talent and legacy.

Archive Program Celebrates Women Screenwriters

by Laura Kaiser

On March 2, the Archive, along with "Los Angeles Magazine" and the Writers Guild of America, west, opened the series "Movies She Wrote: Women Screenwriters in the Hollywood Studios" with a sparkling reception in Melnitz Theater's lobby. Donated libations such as Absolut Vodka and Evian contributed to the festive atmosphere. The evening featured as special guests the screenwriter Robin Swicord ("Little Women"), "Los Angeles Magazine's" Joan McCraw and Mary Anita Loos, also a screenwriter and the niece of well-known screenwriter/novelist Anita Loos. With eloquence characteristic of good writers, both Swicord and Loos made moving comments about the importance of the series as a showcase for the influential work done by their predecessors. The audience responded favorably both to the ceremony and especially to the main event of the evening: a double bill of "The Women" (1939), co-scripted by Anita Loos and Jane Murfin, and "The Awful Truth" (1937), adapted by Vina Delmar.

"Movies She Wrote" was designed to celebrate a half century of work by women screenwriters in Hollywood. Anita Loos, Frances Marion, Catherine Turney are only some of the many talented writers at work between 1917 and 1967, the period covered by this series. Many women screenwriters won praise and awards alongside their male colleagues and held



Anita Loos.

considerable clout with production chiefs. Women penned serviceable, if not excellent scripts in all genres: from aquatic musicals, B-movies and comedies to psychodramas, sci-fi serials and Westerns. Producers like B.P. Shulberg at Paramount valued the "woman's touch" at the box office. Jack Warner did not like women writers, but was shrewd enough to employ Lenore Coffee, Catherine Turney and Silvia Richards to write for his star actresses Bette Davis, Barbara Stanwyk and Joan Crawford. While employed at poverty row studios, Betty Burbridge, Olive Cooper and Frances Kavanaugh churned out matinee westerns for Hoot Gibson and Gene Autry. Every studio had a roster of women writers and often a female-staffed story department.

Many women screenwriters started their careers as journalists or copy writers. Some entered the studios as actresses or climbed their way up from the secretarial pool. Despite their success, they often downplayed their power in order to survive in the male-dominated system. Any publicity about them stressed physical attractiveness and feminine pursuits. Often they were asked to work uncredited on re-writes. The Hollywood studio system was indisputably patriarchal. Yet the studios provided work for hundreds of woman authors. Their scripts often show female characters asserting themselves against the odds, while preserving traditional social structures. As the term "dream factory" implies, there were complex contradictions in the way these films were written and produced. Working within the confines of the studio system, women screenwriters hesitated to criticize traditional gender roles. Yet many of their scripts clearly comment on women's desire for power. Anita Loos introduced the gold digger with her novel "Gentlemen Prefer Blondes" and reworked that popular character in many of her scripts, including "The Red Headed Woman." Lillie Hayward wrote gutsy girl charac-



Judy Garland, Lana Turner and Hedi Lamarr star in "Ziegfeld Girl" (1941), directed by Robert Z. Leonard and written by Marguerite Roberts.

ters with guns in "Banjo" and "Blood on the Moon." Helen Deutsch and Dorothy Kingsley, in their adaptation of "Valley of the Dolls," revisited the showgirl as both powerful earner and powerless object, a quarter century after "Ziegfeld Girl." While hardly subversive, women screenwriters wrote scripts which sparkle with humor, humanity and slyly observed truth. This sampling of their work began to give credit, finally, for their rich contribution to the Hollywood film.

Latin American Cinema

The UCLA Film and Television Archive sponsored a conference devoted to "Contemporary Latin American Cinema" from February 16-19, which brought together scholars and students from some ten universities to discuss the evolution of Latin American cinema from the earliest silent films to the present day. The first discussion session focused on the silent period, accompanied by a screening of "La Banda del Automovil Gris" (Mexico, 1911, dir. Enrique Rosas); the second looked at the early industry period, exemplified by "La Blandra 'Isabel' Llegó Esta Tarde" (Venezuela, 1950, dir. Carlos Hugo Christensen). A third session ad-

dressed "New Latin American Cinema," with a screening of "Araya" (Venezuela, 1959, dir. Margot Benacerraf). The fourth session on "The Contemporary Period" was opened to the public, following a public screening of "Johnny Cien Pesos" (U.S.A./Mexico/Chile, 1993, dir. Gustavo Graef Marino).

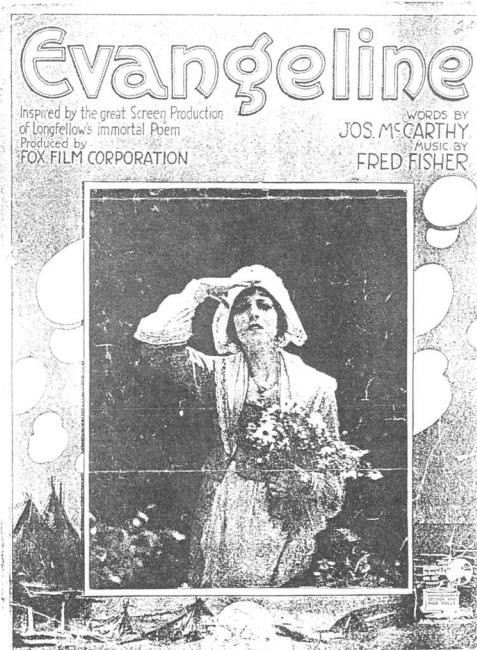
In addition to the discussions involving conference participants, the Latin American cinema program also contained a public screening series featuring recent features from some six nations, including Argentina, Brazil, Chile, Guatemala, Mexico and Peru. "El Silencio de Neto" (1994, dir. Luis Argueta), which was Guatemala's entry

for the Best Foreign Film Oscar this year, is in fact the first feature film from that nation.

This conference, with its associated public screenings, was funded through the generosity of the John D. and Catherine T. MacArthur Foundation. It amply served the purpose of introducing audiences to the contemporary renaissance of filmmaking in Latin American today. This opportunity for discussion should be influential in building a new awareness of the artistic and historical significance of Latin American cinema among scholars, students and the general public alike.

Partners in Preservation: "Evangeline"

In a bicoastal collaboration, the Maine Humanities Council, Northeast Historic Film (a regional archive preserving moving images from northern New England) and San Francisco donor and silent film authority Tom E. Murray have united to support the preservation of "Evangeline" at the UCLA Film and Television Archive. Based on the famous narrative poem by Henry Wadsworth Longfellow, the 1929 film chronicles the tragic eviction of the French-speaking community from Nova Scotia at the hands of the British. (In exile, these "Acadians" became the "Cajuns" of Louisiana.) Dolores Del Rio stars in the title role, and Edwin Carewe produced and directed. The film was released with music and effects on disk, including Del Rio singing a song in French. Preservation will be done from the complete picture negative at UCLA.



AFI Challenge Grant

The Archive has been awarded a \$95,000 AFI Challenge Grant for Film Preservation to carry on its work of saving the nation's film heritage. In commemoration of the centennial of the motion picture, the American Film Institute is conducting a three-year campaign to raise these new funds for preservation, with a goal of generating \$1 million for film archives across the country. The Challenge Grant is separate from the AFI/NEA Film Preservation Grants program, which has been cut in recent months.

NEA Media Arts Grant

The National Endowment for the Arts has awarded the Archive \$30,000 through its Media Arts program. The grant will support public programming throughout 1995. This NEA funding, together with grants from the California Arts Council and the City of Los Angeles, forms the bedrock of support for the Archive's ever-changing calendar of film events, helping to bring the riches of alternative, archival and international cinema to Southern California audiences. Preservation staff to help get all the work done.

Sony Donation

Sony Pictures Entertainment has donated \$30,000 to the Archive in 1995. "As public funding for film preservation dwindles," writes Sony executive Grover Crisp, the company "hopes this increase will enable the Archive to continue its leadership role in preservation and restoration." The funds will continue to build the endowment which funds preservation and restoration of classic Columbia Pictures films. The endowment now stands at \$180,000 plus earned interest.

In partnership, the Archive and Sony Pictures have undertaken several exciting film preservation projects during the past year. "Husbands" by John Cassavetes (1970) was one of the highlights of the last Festival of Preservation. "A Man for All Seasons" (Fred Zinnemann) opens the Seventh Annual Festival of Preservation in 1995. This splendid historical drama based on a play (and with screenplay) by the late Robert Bolt features Paul Scofield in the role of Sir Thomas More. The film garnered six Oscars in 1966—Best Picture, Director, Actor, Screenplay, Cinematography and Costumes.

Rockefeller Foundation Grant

The UCLA Film and Television Archive in conjunction with the Rockefeller Foundation will host a conference called "Curators Across Continents: Exhibiting Media in a Changing World." The conference will be funded by a \$40,000 grant from the foundation and will be held at its Bellagio Study and Conference Center in Italy from May 29 to June 2. It will assemble film/video curators from around the world to discuss issues of curatorship in the light of changing cultural and political reality. The purpose is twofold: to encourage dialogue and cooperation among curators from different national and institutional contexts, and to make recommendations for curatorial practice regarding programs that cut across ethnic and national lines. Conference coordinators are the Archive's Director Robert Rosen and Head of Programming Geoffrey Gilmore, and Janet Sternburg, a consultant to the Rockefeller Foundation.

Intel Corporation

Oregon-based Intel Corporation has recently made a gift of \$37,000 to support three Archive research projects. These projects are supervised by the Archive's Head of Research and Study Steven Ricci and Stephen Mamber, a professor in the Film and Television Department. "The Digital Newsreel Archive: Networked Cross-indexing and Browsing of Historical Newsreels" will allow a group of preserved newsreels from UCLA's Hearst Metrotone News Collection to be digitized and then transmitted over a high-speed interactive network. The process will provide access between a file server (which will hold the newsreels and historical documents) and workstations at selected sites on the UCLA campus. In the first phase of this project, these sites will include the Archive's Research and Study Center, the Film and Television Department's Multimedia classroom, the Department of History and the School of Education.

Two other research projects, titled "The Hitchcock Dossier: Network Multimedia Prototype" and "Reconstructions: Merging Multimedia and Visualization," are in the planning stage.

Hugh Hefner Saves Sherlock Holmes

The Archive has recently preserved two Sherlock Holmes titles with funding provided by mystery buff Hugh Hefner. Both "The Pearl of Death" (1944) and "The Woman in Green" (1945) were directed by Roy William Neill, and star Basil Rathbone and Nigel Bruce. The Archive's restoration of these films required an intricate interweaving of best-surviving materials, and the double bill in the Festival of Preservation on April 23 represents the first time in many years that 35mm prints have been presented before a theater audience. With continuing support from Hugh Hefner and other donors, the Archive hopes eventually to preserve and restore all twelve Holmes titles.

Mayer Foundation Funding

The Louis B. Mayer Foundation has announced a \$16,000 grant to the Archive to complete restoration of two Janet Gaynor features titled "Tess of the Storm Country" (Alfred Santell, 1932) and "Servants' Entrance" (Frank Lloyd, 1934). "Servants' Entrance" is also notable for containing an animation sequence by Walt Disney. This grant forms part of a larger project to preserve and restore Janet Gaynor films, undertaken by the Mayer Foundation in association with various archive.

Packard Foundation Funding Grows

The David and Lucile Packard Foundation has approved a \$137,500 grant to underwrite a variety of preservation projects at the UCLA Film and Television Archive, including increased support for Victor Fleming's "Joan of Arc" (1948), starring Ingrid Bergman. Other nitrate-era features to be preserved or restored with Packard funds are "The Awful Truth" (Leo McCarey, 1937), a hilarious screwball comedy starring Cary Grant and Irene Dunne; "If I Were King" (Frank Lloyd, 1938) with Ronald Colman as the medieval poet Francois Villon; "That Hamilton Woman" (Alexander Korda, 1941) with Laurence Olivier and Vivien Leigh as the scandalous Lord Nelson and Lady Hamilton; and "Song of the Open Road" (S. Sylvan Simon, 1944), notable for the screen debut of Jane Powell. Four historic Vitaphone titles and "The 500 Hats of Bartholomew Cubbins" (1943) are included on the list as well. In addition to covering direct laboratory costs for preservation, this Packard Foundation grant will also partially fund a temporary position on the Preservation staff to help get all the work done. Over the years the Packard Foundation has contributed \$1.9 million, plus additional significant funding from the Stanford Theatre Foundation.

THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



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Collection Report:

Oscars at the Archive

by Jonathan Fahn

The Commercial Services department of the UCLA Film and Television Archive boasts newsreel footage chronicling the major events of the twentieth century. Coverage of the Academy Awards is no exception. Hearst Metrotone News has been there since Oscar's early days, which began in 1929. Coverage today is slightly different compared to what used to be reported. The average broadcast today is at least three hours long. In the early thirties, the newsreel clip would last about two minutes.

There is no actual footage of the early awards presentations, just a staged awarding of the Oscars for the newsreel cameras. This footage was then edited and voice-over added. In 1935, the legend of Clark Gable grew larger as he accepted the Best Actor award for "It Happened One Night." He is gracious and humble as he thanks Claudette Colbert and Frank Capra, the film's director. Even though he must endure three takes of his speech, Gable's charming smile, clever wit and true star power shine through. Movie goers of the day must have really appreciated his sincerity. After all, he was the king!

The good fortune to be a part of Hollywood's golden age can be seen in 1939. Bette Davis and Spencer Tracy have just won the second Academy Award of their careers for "Jezebel" and "Boy's Town," respectively. After receiving their Oscars and saying some brief thanks, they congratulate one another before the newsreel cameras.

"Congratulations Bette," says Mr. Tracy to Ms. Davis.

Then, with a devilish smile, Ms. Davis replies, "Same to you, 'Spence.'"

"Spence"? Wouldn't it be great to be a part of a club where someone like Bette Davis calls you "Spence"? It was truly a great time to be a star in Hollywood.

Most of the 1943 Academy Awards ceremony is preserved on film. Behind the podium, a large sign on the Coconut Grove curtain reads "27,677." The number represents the members of the movie industry serving in World War II. Noteworthy is the acceptance speech of Best Actress winner Greer Garson for "Mrs. Miniver," the film about English life during the war, which garnered seven Oscars. She explains that "being nominated is the real prize" and expresses her own disbelief at winning. She acknowledges the "craftsmen" and graciously thanks the Hollywood "community" and the country that accepted her talents. Then, after about three minutes, the scene picks up with the audience applauding the end of her speech. The Hearst cam-



Bette Davis receives her first Oscar for "Dangerous" in 1936.

eraman must have been low on film. It is unknown how long she actually talked, but legend has it somewhere from ten to twenty minutes. Joan Fontaine, who presented the award to Ms. Garson, looks understandably embarrassed standing behind her during the speech.

Hearst's coverage became more comprehensive in the late 1940s and early 1950s. More of the actual presentation of the awards is shown. Some of the opening monologues of Bob Hope, who hosted the show many times during this period, are also preserved. The footage also begins to include great shots of the venues housing the ceremonies: The Pantages Theatre, Grauman's Chinese Theatre and later, the Santa Monica Civic Auditorium and the Dorothy Chandler Pavilion. There are also numerous shots of the celebrities arriving.

As a result of the expanded coverage, some interesting moments were captured. At the 1956 awards, Grace Kelly presents Ernest Borgnine with his Oscar for Best Actor in "Marty." After his acceptance speech, show host Jerry Lewis keeps Ms. Kelly on the stage for an awkward moment, holds her hand and says, "Well, here we are..." She really has no idea what he is going to do next. After all, this is Jerry Lewis. But, like a true gentleman, he wishes her the best of luck as she enters into marriage with Prince Rainier of Monaco. This draws great applause from the in-

dustrious audience and a smile from the future Princess Grace.

Later on, in front of the newsreel cameras backstage, Burt Lancaster puts his mammoth arm around Borgnine's shoulder and expresses how proud he is of the actor. Lancaster, who co-produced "Marty," is literally beaming. He comes off as a gentle giant of a man. This footage truly provides a rare glimpse of the Hollywood elite caught being themselves.

Another example of this happened a year later, in 1957. Mike Todd, in front of the press backstage, is holding his Best Picture Academy Award for "Around The World In Eighty Days." Standing next to him is his wife, Elizabeth Taylor. He exclaims: "I landed the two biggest prizes in Hollywood this year. Liz, and now this." Not many would disagree.

There are some memorable moments as the award winners are announced as well. In 1961, Yul Brynner presents the award for Best Actress. After reading the nominees and getting the envelope, he takes a beat to himself and seemingly relishes the fact that only he knows who the winner is. He smiles and then bellows out in that commanding voice of his: "Elizabeth Taylor!" (The award was for "Butterfield 8.") The crowd erupts, and Liz, who was deathly ill only a month before, is helped to the stage by her then-husband Eddie Fisher. "...I don't know what to say," she says, "except thank you with all my heart."

At the 1962 awards, Rock Hudson presents the Best Supporting Actress Award to Rita Moreno for "West Side Story." Her shock becomes apparent as she accepts the award. "...I don't believe it!" she shouts to the audience's delight. Then, in one of the greatest and shortest speeches of all time, she says: "Good Lord. I leave you with that!" and exits.

UCLA also holds KTLA news footage of some Academy Awards shows from the 1970s. The last one on file is 1980. But these are strictly limited to exteriors as the stars enter the ceremonies. (Army Archerd can be heard introducing them to the crowds outside.) However, there are great shots of John Travolta, Shirley MacLaine, Steven Spielberg, Raquel Welch, Richard Burton and so on. And, if you like sequins and brown ruffles, the fashions of the seventies are showcased.

There really is nothing in show business that compares to Oscar night. Thanks to the bountiful Hearst collection and the UCLA Film and Television Archive, future generations can look back on the rich history of the Academy Awards and see what it was all about.

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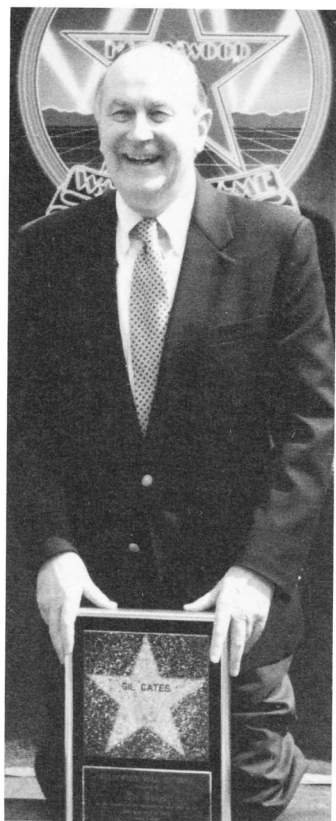
Film Story



Printing elements from such films as John Ford's "How Green Was My Valley" (1941) have been repatriated from Australia's National Film and Sound Archive.

by Jane Petrof

Gil Cates was honored on March 9 at the dedication of his star on the sidewalk at 7065 Hollywood Boulevard. It was the 2,045th star on the Hollywood Walk of Fame. An award-winning motion picture and television producer-director, who has been identified in recent years with producing the Academy Awards, Cates is Dean of UCLA's School of Theater, Film and Television. Johnny Grant, Chairman of the Walk of Fame and honorary mayor of Hollywood, presided over the event; Bill Welsh represented the Hollywood Chamber of Commerce. Paying tribute to Cates were Actor/Director/Choreographer Debbie Allen, Motion Picture Association of America President Jack Valenti, Screenwriter Lionel Chetwynd and Actor Michelle Lee. Billy Crystal sent a congratulatory note, read by Debbie Allen. Also in attendance were Bob Daly, Arthur Hiller, Karl Malden and Donna Mills. The UCLA contingent included Deans Henry Cherrick (Dentistry), Ted Mitchell (Education and Information Studies) and Frank Wazzan (Engineering and Applied Science), in addition to Assistant Vice Chancellor Al Solomon. Robert Rosen attended in his dual role of Archive Director and Chair of the Film and Television Department, along with several Archive staff members and a number of faculty and staff from the School of Theater, Film and Television. The ceremony was followed by a luncheon in the handsomely restored Hollywood Roosevelt Hotel.



Gil Cates on the Hollywood Walk of Fame.

In a recent and exceptional gesture of goodwill, The National Film and Sound Archive of Australia (NFSA) has returned about 1,600 American films to archives in this country. Many of the films in this collection were thought to be lost forever.

This gift comes as a result of the NFSA's dedication to the preservation of film heritage around the globe. Ann Baylis, NFSA's Acting Deputy Director, explains: "We are sorry to part with these films but we would not have been able to preserve them for at least 20 years. By that time they could have decomposed. This was the only responsible course for us to take. We believe very strongly in working together within the international archiving community."

The American Film Institute, in cooperation with the George Eastman House, the Human Studies Film Archive, the Library of Congress, the Museum of Modern Art, the National Archives and the UCLA Film and Television Archive are committed to the repatriation of this formerly lost collection. Together they will share the cost and responsibility for the shipment and preservation of the films.

Eddie Richmond, Curator of the UCLA Film and Television Archive, credits the cooperation, saying: "No one archive working alone could have possibly undertaken this repatriation—and, only by working together, can the American archives hope to save this invaluable legacy."

The dates of the roughly 1,600 films in this "legacy" range from the turn of the century through the 1950s. Titles include such treasures as "An Indian Sunbeam" (1912) starring the first Western hero, Broncho Billy Anderson; "Among the Mourners" (1914), a Keystone comedy star-

ring Charley Chase; and one of Jean Arthur's first films, "Bringin' Home the Bacon" (1924). The collection also includes two films of Harold Lloyd, "Once Every Ten Minutes" and "Peculiar Patients' Pranks" (1915). Both works by this famous comedian were thought to have disappeared forever.

The UCLA Film and Television Archive will receive some rare and valuable footage as its share of the repatriated films, including features, trailers, newsreels and other shorts. Several are of special interest to Californians—"The Golden State" from 1922, a San Francisco travelogue from about 1924 and "Los Angeles Wonder City of the West" (1935). There is a trailer from the otherwise lost Ernst Lubitsch film "The Patriot" (1925) and another from "Tabu" (1931), which UCLA has preserved. Among the most interesting acquisitions are a number of negatives and printing elements from 20th Century Fox films including "The Call of the Wild" (William Wellman, 1935) starring Clark Gable and Loretta Young; "The Mark of Zorro" (Rouben Mamoulian, 1940) featuring Tyrone Power and Linda Darnell; "How Green Was My Valley" (John Ford, 1941) with Walter Pidgeon and Maureen O'Hara; and "Yellow Sky" (William Wellman, 1948) with Gregory Peck and Anne Baxter. These are pristine materials which the Archive will undoubtedly be able to use in future preservation projects.

So while we wait for these films to be uncrated, it is important to note that the undertaking could not have been imagined without the recognition and cooperation of the international film community, the dedication of the participating archives and their commitment to the preservation of our collective film heritage.

NEWS & NOTES

by William Clark, Cornelia Emerson, Jonathan Fahn and Donna Ross

Motion Picture Acquisitions

In early 1995, private collectors gave the Archive 35mm safety prints of "How to Murder Your Wife" (Richard Quine, 1965), "Mondo Mod" (Peter Perry, 1967), "Blowup" (Michelangelo Antonioni, 1966), "The Trip" (Roger Corman, 1967), "The Dark Crystal" (Jim Henson/ Frank Oz, 1983), "Explorers" (Joe Dante, 1985) and "Torch Song Trilogy" (Paul Bogart, 1988). A gift of 35mm trailers of recent releases also came in to start off the new year. Universal provided UCLA with 35mm prints of "At Play in the Fields of the Lord" (Hector Babenco, 1991), "Beethoven's 2nd" (Rod Daniel, 1994), "Carlito's Way" (Brian dePalma, 1993), "Crooklyn" (Spike Lee, 1994), "Dragon: The Bruce Lee Story" (Rob Cohen, 1993), "Hard Target" (John Woo, 1993), "The Paper" (Ron Howard, 1994), "Reality Bites" (Ben Stiller, 1994) and "Scent of a Woman" (Martin Brest, 1993).

Television Acquisitions

A variety of materials have been acquired in recent months: 3/4" video tapes of two 1994 made-for-TV movies, "Take Me Home Again" starring Kirk Douglas and Robin Cook's "Mortal Fear" with Joanna Kearns (von Zerneck-Sertuer Films); a 3/4" tape of "Fatherland" starring Rutger Hauer and Miranda Richardson (1994, HBO); "FDR," from the American Express series (1994, David Grubin Productions); two episodes of the A&E Network's Biography Series, "Sammy Davis Jr." (1995); "Soupy Sales" (1994) on 16mm (Millennial Entertainment); a VHS tape of "The Native Americans" (1994, in three parts, from Turner Broadcasting); and an episode of "The Young Indiana Jones Chronicles" on 16mm (1993, Lucasfilm Ltd.). D2 tapes were received for two episodes of "The Hallmark Hall of Fame" (Hallmark Cards, Inc.)—"Return of the Native" (1994) and "The Piano Lesson" (1995, CBS). The four-part 1980-81 miniseries "The Gambler" starring Kenny Rogers came from the Academy of Television Arts and Sciences, and the made-for-TV movie "My Beast" with Meredith Baxter, directed by Betty Thomas, was given by Hearst Entertainment Productions. Other acquisitions were an episode of "Trouble With Father" (1952) and the Los Angeles-based game show "Play a Pair" (1964) on 16mm prints (Leonard Koss). The Archive received 16mm prints of "The Red Skelton Show" from 1958; "The Dennis Day Show" with guest Eddie Cantor from 1953; and a 1965 documentary on

John F. Kennedy, "The Young Man From Boston" (Los Angeles County Treasurer and Tax Collector). 116 Kinescopes of the 1950-67 quiz show "What's My Line?", plus twenty-five 2" tapes of the series' 1968-74 syndicated version, were acquired from CBS. Among the performers appearing on this show were: Harold Lloyd, Judy Holliday, Wally Cox, Alfred Hitchcock, Fred Astaire, Walt Disney, Errol Flynn, Jack Benny, John Wayne, Henry Fonda, Joe E. Brown and Gertrude Berg. Also exciting are the five Kinescopes donated by collector Harry Arands: the premiere episode of the "Ed Wynn Show" (9/15/49), "The Jack Benny Program" with guest Marilyn Monroe (9/13/53), and three productions of the Ford Star Jubilee—"The Day Lincoln Was Shot" starring Jack Lemmon and Lillian Gish, directed by Delbert Mann (2/11/56), "Together With Music" with Noel Coward and Mary Martin (10/22/55), and "20th Century" with Orson Welles, Betty Grable and Keenan Wynn.

Screenings

At the close of 1994, the International Cinema Museum in Chicago screened the Archive's copy of "The Bat" (Roland West, 1926). La Cinematheque Francaise in Paris screened "Tempest" (Sam Taylor, 1928) in its Erich von Stroheim retrospective. Locally, the Los Angeles County Museum of Art (LACMA) screened "Letter From an Unknown Woman" (Max Ophuls, 1948) and the Academy of Motion Picture Arts and Sciences showed "The Sign of the Cross" (1932) for the opening of its Cecil B. DeMille exhibit. The Museum of Modern Art (MoMA), in its Josef von Sternberg retrospective, screened "Thunderbolt" (1929), "An American Tragedy" (1931), "Dishonored" (1931), "Shanghai Express" (1932), "Blonde Venus" (1932) and "The Devil is a Woman" (1935). One of MoMA's first programs of 1995 spotlighted Paramount cartoons including the following Archive titles: "The Baby Sitter" (Seymour Kneitel, 1947), "Butterscotch and Soda" (1948), "Campus Capers" (Bill Tytla, 1949), "The Enchanted Square" (Seymour Kneitel, 1947), "Flip Flap" (I. Sparber, 1948), "The Friendly Ghost" (I. Sparber, 1945), "Madhattan Island" (Seymour Kneitel, 1947), "Quack A Doodle Doo" (I. Sparber, 1950), "Sheep Shape" (I. Sparber, 1946), "The Stupidsticious Cat" (Seymour Kneitel, 1947). The High Museum of Art in Atlanta presented "The Moon's Our

Home" (William A. Seiter, 1936). The Rotterdam (Netherlands) International Film Festival presented three films by Chinese director King Hu including "The Valiant Ones," "Raining in the Mountain" and "The Fate of Lee Khan" at the end of January. The Stanford Theatre's Silent Clowns series in February featured the Harold Lloyd greets "Why Worry?" (Fred Newmeyer/Sam Taylor, 1923) and "Hot Water" (Fred Newmeyer/Sam Taylor, 1924). Lloyd was also favored in LACMA's The Comic Mind series with "Girl Shy" (Fred Newmeyer/Sam Taylor, 1924). "My Man Godfrey" (Gregory LaCava, 1936) also played in that series. Later during the Audrey Hepburn on Film series, LACMA screened "Breakfast at Tiffany's" (Blake Edwards, 1961); it also showed the Archive's print of "Black Narcissus" (Michael Powell/Emiric Pressburger, 1946) in January. Elsewhere in California in the first months of 1995, the Pacific Film Archive in Berkeley ran "Paisan" (Roberto Rossellini, 1946), while the Stanford Theatre in Palo Alto screened "The Hound of the Baskervilles" (Sidney Lanfield, 1939), "And To Think I Saw It On Mulberry Street" (George Pal, 1944) and "Girl Shy" (Fred Newmeyer/ Sam Taylor, 1924).

Commercial Services

Commercial Services has licensed archive newsreel footage which has been seen regularly on a number of network and syndicated television shows such as "NBC News Dateline," "Hard Copy," "Sightings" and "Eye To Eye With Connie Chung" among others. Hearst footage was used for KCET's "Visiting With Huell Howser" series—the topics being blimps and Vietnamese relocation camps in the Southland. "Forrest Gump," making footage provided by Commercial Services integral to the plot, has won universal acclaim and received six Academy Awards. Commercial Services assisted representatives from the WNET "American Masters" series in locating clips on Rod Serling. We also provided footage on Henry Aaron and baseball in general for the Tollin/Robbins Productions upcoming special entitled "Hank Aaron: Chasing The Dream."

Travels

In recent months, Steven Ricci traveled to Rome, Italy to discuss the possibility of a second Festival of Preservation at the Palazzo delle Esposizioni in the coming year. Preservation Officer Robert Gitt was in the United Kingdom to attend a meeting of the FIAF Preservation Commission and to research Sherlock Holmes materials held at the British Film Institute. Head of Programming Geoffrey Gilmore attended the Berlin Film Festival in February. In early March, Eddie Richmond went to Toronto to work on arrangements for the AMIA (Association of Moving Image Archivists) conference to be held there October 10-14. Also in March, Archive Director Robert Rosen visited The Film Foundation in New York.

Staff Notes

The Archive welcomes Jeffrey Bickel as Assistant Newsreel Preservationist. A 1992 graduate of UCLA in Film and Television, Bickel worked earlier at KPFK/Pacifica Radio and at Mount San Antonio College. Jane Petrof will assume the new position of Client Services Coordinator in Commercial Services. Taking over for Jane as Office Assistant is Clarence Fong, a graduate of California State University, Northridge. Also joining the staff as Archival Assistants are Jeffrey Allen, Yuri Biersach, Martha Stroud, Hamilton Underwood and Craig Washington.



All Dressed Up and Nowhere to Go?

If you haven't already, why not put yourself or a friend on the Archive mailing list? Liven up your life and start receiving our newsletter, **ARCHIVE**, as well as the Film and Television Archive's screening and event **CALENDAR**. With over 500 films playing annually at the Archive, there isn't a moment to lose!

Jere Guldin to Chair Cinecon

Archive Vault Manager Jere Guldin has been named Chair of Cinecon 31, to be held over Labor Day weekend from August 31 to September 4. Donn Ross, Motion Picture Collection Assistant, is Vice President in charge of the event's newsletter.

Cinecon 31 is the 31st annual convention of the Society of Cinephiles, a five-day festival of silent and early sound films which has been held at the Hollywood Roosevelt Hotel since 1990. Two screening rooms are kept in operation from early morning until midnight, the largest of which shows films exclusively in 35mm. Screenings are drawn heavily from titles preserved at the major archives, and from such studios as Sony/Columbia and Turner. While the complete schedule has not yet been confirmed, some of the titles to be seen at Cinecon this year will be "The Brown Derby" (1926), a UCLA-preserved comedy starring Johnny Hines; "The Way of A Girl" (1925), a comedy-drama about Hollywood in the 1920s with Eleanor Boardman; the 22nd Academy Awards ceremony, preserved by the Archive of the Academy of Motion Picture Arts and Sciences; and a program of silent film fragments, including "The Divine Woman," a lost Greta Garbo feature for which a single reel recently has been found.

In addition to Jere Guldin and Donna Ross serving as officers of this year's Cinecon, many other Archive employees have volunteered their time as projectionists and house managers at Cinecon over the years. Cinecon regularly donates funds for preservation to all the major archives, including UCLA. For more information about Cinecon 31, write: Cinecon, P.O. Box 1632, Hollywood, CA 90028.

Robert Epstein

On April 9, Robert Epstein, a co-founder of the motion picture division of the UCLA Film and Television Archive and a former member of the UCLA faculty, died suddenly at the age of 58. Also renowned as a jazz disc jockey for KLON in Long Beach, Bob Epstein was regarded as immensely knowledgeable about American films. He presided over the growth of the Archive from its earliest days in the mid-1960s until 1981. Since 1984 he had been an instructor in the Communications Department at Loyola Marymount University.

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Mitsui-UCLA Partnership To Produce CD-ROMs

by *Cornelia Emerson*

The UCLA Film and Television Archive has launched a historic partnership with Mitsui & Co. (U.S.A.) to produce three CD-ROMs. These projects will rely heavily on materials in UCLA's Hearst Metrotone Newsreel collection. The three CD-ROMs will address cultural and educational topics, with potential appeal to a broad market. At the end of this two-year pilot project, Mitsui and UCLA will evaluate the experience of CD-ROM co-production, with an eye toward an even more comprehensive and long-term relationship in the future. Head of Research and Study Steven Ricci will direct the CD-ROM project on behalf of the Archive.

Mitsui presented the first installment of \$170,000 toward its total \$270,000 contribution in a brief ceremony at UCLA on March 1. Attending were Hironori Furukawa, General Manager, Information Business Department at Mitsui in New York; Seiki Takahashi, Senior Vice President and General Manager of Mitsui's Los Angeles office; and Yoichi Sakata, Assistant General Manager, Machinery Department, also of the Los Angeles office. Vivian Sobchack, Associate Dean of the School of Theater, Film and Television welcomed the guests, along with Assistant Dean George Dea. Archive Director Robert Rosen, Head of Research and Study Steven Ricci, and Mits Kataoka, a professor in the School of the Arts and Architecture, toasted the start of the partnership.



PHOTO: Y. SAKATA.

Holding the check are Archive Director Robert Rosen and Seiki Takahashi, Senior Vice President and General Manager of Mitsui's Los Angeles office. To the right are Yoichi Sakata (Assistant General Manager, Machinery Department of Mitsui in Los Angeles) and Hironori Furukawa (General Manager, Information Business Department of Mitsui in New York). Standing from left to right are Professor Mits Kataoka, TFT Assistant Dean George Dea, Archive Development Officer Cornelia Emerson, Archive Head of Research and Study Steven Ricci and TFT Associate Dean Vivian Sobchack.

As its contribution to the project, UCLA brings the vast holdings of the Hearst Metrotone Newsreel collection, which holds 27 million feet of footage from 1919 to 1968. This means the CD-ROMs can draw on virtually any topic in U.S. or world history during the first two thirds of the twentieth century.

UCLA will oversee production of the CD-ROMs—conceptualizing the subject matter; writing and designing the projects; researching the Hearst collection and related historical documents to be included; bringing together professional and technical consultants, part-time

staff and "talent" to make the CD-ROMs a reality. Once the CD-ROMs have been created, UCLA and Mitsui will decide on a marketing plan and will share any proceeds.

Over one hundred years old, Mitsui is an integrated trading company based in Japan, with more than 700 subsidiaries and associated companies worldwide. Mitsui is actively engaged in developing new trade flows and industries through strategic investments to generate future revenues. One of its primary interests today is in the multimedia field.

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